

BACONIANA.

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A PROSPECTIVE.

“Some dear cause
Will in concealment wrap me up a while ;
When I am known aright, you shall not grieve
Lending me this acquaintance.”—*Lear*.

IT is not uninteresting to consider the probable effect upon English literature of a growing belief in the authorship by Francis Bacon of the Shakespeare writings. Such a belief must, of necessity, grow slowly. It is too startling and novel upon its face to gain ready credence. There is no precedent to familiarize us with such a wild and improbable idea. It is easier to look upon it as another example of those unexplainable delusions which, for a time, possess the human mind and then pass away. Is it not preposterous? What is the use of seriously examining the evidence of such a vagary? “SHAKESPEARE,” the greatest name in all the world of poetry and dramatic art! Bacon, the “wisest and meanest of mankind!” And yet identical! Run for the lunatic asylum, my dear friend.

And yet it must be apparent to every honest mind that there is something more than disordered imagination about this proposition, uncommon and striking as it is. It is far beyond the reach of ignorant and

untrained minds. Hard-headed lawyers, familiar with the relative value of circumstantial evidence, are its chief exponents. It is founded upon a mass of facts and circumstances supported by the ordinary processes of the reasoning mind. Its reasonableness grows with familiarity, and every passing year adds to the mass of accumulating evidence.

The final and general acceptance of this belief will cause us to recast the entire Shakespeare Art and to judge it from a new standpoint. It will rise immeasurably in value and grow clearer in form from the light of a truer interpretation. The nature poesy of Shakespeare will be found to harmonize and blend with the "darling philosophy" of Francis Bacon. A thousand things that now perplex us will become clear. The great purpose of the Plays will be disclosed—to seduce the unruly wills of men by the charm and magic of a philosophical poesy from their gross and ill-governed passions. The great "goodness" of this art will be clearly seen, and its mighty endowment to the human race will begin to be appreciated at its true worth. An erratic and aimless art will give way to a deep and profound purpose. The sporadic gyrations of an untrained and mysterious genius will disappear in the patient labors of an intellectual Hercules engaged in the work of cleansing the Augean stables of the human mind. More clearly than ever will the world realise that in Shakespeare the pinnacle of literary effort has been reached, and that there are no heights beyond it. It can never again be equalled, because the conditions under which it was prepared cannot be reproduced. The civilised world has passed to a considerable extent beyond the age of wild and lawless will which could alone furnish the examples for the Shakespeare Art and make them necessary as a moral teacher. Men are tamer, and we may not realise how much that art has

tamed them. This is the dramatic art whose usefulness Bacon recognised, and it will be an evil day for the human race when the stage, forgetting its double purpose, loses its character of teacher and becomes solely the instrument of pleasure.

Lovers of the Shakespeare mind will find the object of their admiration clothed in a new dress and exhaling a new charm and magic. The pauper will be found to be the prince. Shakespeare scholarship will be rebuilt, and a new race of critics will arise to found a new school of dramatic criticism. Shakespeare, the art ignoramus, will be found to be the art master and creator, one who sounded the arbitrary rules of all past art and found them wanting, or who found principles and purposes higher than the authority of antiquity. Every word of Shakespeare will be re-scanned for a deeper meaning, and scarcely a sentence, word or syllable but will bear a new importance. And with it all there is the possibility that within the body of the Shakespeare plays is contained a separate and independent living esoteric literature hidden by cipher or allusion. For whatever we may think about the cipher products which are claimed to have been discovered, we cannot shut our eyes to some facts which suggest, at least, the possibility of the existence of cipher work in the plays. That Francis Bacon throughout his life was keenly interested in ciphers and left writings describing them, is as true as anything in literature; that the original inscription on Shakespeare's tomb fits the cipher described by Bacon in the *De Augmentis*, is equally true, and yet the deep significance of this discovery seems to be perversely ignored by scornful and intolerant critics and scholars who pose as literary oracles. And what do all these cipher indications mean in the Bacon and Shakespeare writings? And what if the true trail

should be struck, the cipher rules found and disclosed to the world so that all who wished could read? What a wave of wonder and amazement would go through the world! What a new value the Shakespeare works would bear! But the critics say that this must not be; that all this is foolishness and a species of insanity, and that anyone who questions the Stratford personality should be sent to an asylum. The searchers for truth are not to be allowed even a hearing, according to Sidney Lee, who says:—

“The abundance of the contemporary evidence attesting Shakespeare’s responsibility for the works published under his name, gives the Baconian theory *no rational right to a hearing*, while such authentic examples of Bacon’s efforts to write verse as survive prove beyond all possibility of contradiction that great as he was as a prose writer and a philosopher he was incapable of penning *any of the poetry* assigned to Shakespeare. *Defective knowledge and illogical or casuistical argument* alone render any other conclusion possible.”

We are reminded of the clinching and irrefutable answer of Launce:—

“Ask my dog; if he say aye, it will; if he say no, it will; if he shake his tail and say nothing, it will.”

And we presume that if the dog kept his tail still and also said nothing, the conclusion would have been the same!

It is pleasant, however, to turn to one who has no axe to grind, and yet who possessed something of the fine perception of a true critic. George L. Craik, in his “History of English Literature,” says of Bacon and his art:—

“Notwithstanding all differences of opinion upon these points, the acknowledgment that he was intellectually one of the most colossal of the sons of men has been nearly unanimous. They who have not seen his greatness under one form have discovered it in another. . . . Bacon belongs not to mathematical or natural science, but to literature in its most extensive acceptation, to the *realm of the imagination, of wit, of eloquence, of æsthetics, of logic, of metaphysics, and the investigation of all the powers of the human mind. . . .* All his works, his essays, his philosophical writings, commonly so-called, and what he has done in history, are of one and the same character, reflective and, so to speak, *poetical*. What then, is his glory? in what did his greatness consist? In this, we should say:—That an intellect at once one of the most capacious and one of the most profound ever granted to a mortal—in its power of vision, at the same time one of the most penetrating and one of the most far-reaching—was in him united and reconciled with an almost equal endowment of the *imaginative* faculty; and that he is, therefore, of all philosophical writers, the one in whom are found together in the largest proportions, depth of thought and splendour of eloquence. . . . His *Advancement of Learning*, and his *Novum Organum* have more in them of the *spirit of poetry than of science*; and we should almost as soon think of fathering modern physical science upon *Paradise Lost* as upon them.”

And yet, forsooth, Bacon couldn't write *any* of the poetry of Shakespeare! We would like to know what kind of poetry such a genius *would* write (if he were capable of writing poetry at all), if it were not such poetry as Shakespeare wrote. And what kind of philosophy would Shakespeare have written (if he had been able to write philosophy at all), if it were not the

kind of philosophy that Bacon wrote? But much of Shakespeare's poetry is written in prose, and some of his blank verse is no verse at all, and still Bacon was no poet! "O wonderful, wonderful, and after that out of all whooping!"

But the most notable effect of a general acceptance of the Baconian theory will be upon the name, fame and writings of Bacon himself. The absence of that *something* which all students of Bacon feel to be in his works, will be supplied, and all the obscure and deep sentences with which the pages of his writings are now seemingly marred will be made to glow with a new light. It was Mr. Ellis, one of his editors and a deep student of Bacon's philosophy, who was forced to the feeling that there was something of that philosophy which was unrevealed and kept back for future disclosure. Such a feeling will be justified and explained. And it will be an interesting sight to watch the two great attributes of Bacon grow together into one royal mind, for ever the wonder of the world. Editions of Shakespeare annotated from the works of Bacon, will be the order of the day. What a unity will be here seen! What twin souls re-uniting from their long separation!

"So they loved, as love in twain
Had the essence but in one;
Two distincts, division none:
Number there in love was slain.

So between them love did shine,
That the turtle saw his right
Flaming in the phoenix's sight,
Either was the other's mine."

At such a revelation the mind of the intellectual world must be filled with amazement, and we must ask ourselves, "What god was this that dwelt for a while among us?"

"Property was thus appalled,
That the self was not the same ;
Single nature's double name
Neither two nor one was called."

The reasoning powers, based upon ordinary occurrences, must be stupified at this seeming miracle, for this is what happens to the mind by the appearance of the totally unexpected. That such distinct and seemingly different mental products should prove to be but the work of the same brain ; that these two great intellectual worlds should prove to be but two hemispheres of one complete globe, must be such a discovery as happens but once in the history of a planet.

"Reason, in itself confounded,
Saw division grow together ;
To themselves yet either neither,
Simple were so well compounded.

That it cried,—How true a twain
Seemeth this concordant one !
Love hath reason, reason none,
If what parts can so remain."

And this will be the phoenix rising from its ashes and joining for ever its loyal mate the turtle. This will be Francis Bacon re-habilitated in the eyes of the world and living immortal in such a fame as never before has fallen to mortal name. Then will the merciless slanders of centuries based upon a lying epigram give place to a wider knowledge of the true character of Francis Bacon and his great goodness of heart. The biographies, histories and essays which are beginning to place this character in something like a true perspective will be studied as men study their Bible. Then upon his monument in the Sonnets we will read his just praises and his true autobiography, and from this tomb where

"buried love doth live" will come forth a shining figure towards which the eyes of mankind will be turned in all but adoration.

F. C. HUNT.

SIXTEENTH CENTURY COPYRIGHT.

ON page 48 of his "Life of Shakespeare," Mr. Sidney Lee in a note writes: "But in the absence of any law of copyright, publishers often defied the wishes of the owner of manuscripts." As all his elaborate theories of the authorship of the early Plays are dependent upon the truth of this statement, surely he should have tested its accuracy before committing himself to so much "good" argument on unsound premises. He would have found it a simple matter only involving the slightest industry. The law and history of copyright is fully discussed in *Millar v Taylor*, 4, Burrows, 2,303, and in *Donaldson v Becket* founded on it, in the House of Lords, and reported with it.

Both were tried in the year 1769, and in the former, in his declaration, the plaintiff, Andrew Millar, complained that Robert Taylor injuriously printed without his consent "The Seasons," by James Thomson, where-by he suffered damage, &c.

The defendant pleaded the general issue, "not guilty," and on the trial the jury found that James Thomson had composed an original composition, "The Seasons," and printed and published it, and that the said Andrew Millar had purchased it, and the jurors then further found

"That from the time of the said purchase, the said Andrew Millar hath printed and sold the said work as his property, and now hath and constantly hath had a sufficient number of books

of the said works exposed to sale at a reasonable price. And the said jurors upon their oath, further say, that *before* the reign of her late Majesty, Queen Anne, it was usual to purchase from authors the perpetual copyright of their books, and to assign the same from hand to hand for valuable consideration, and to make the same the subject of family settlements for the provision of wives and children. And the said jurors upon their oath further say that the Stationers' Company, to secure the enjoyment of the said copyright as far as in them lay, made several bye-laws, particularly the two following :—

“ ‘ At an assembly of the masters and keepers, or wardens and commonalty of the mystery or art of stationers of the City of London, held at their common hall in the parish of St. Martin, Ludgate, in the Ward of Farringdon Within London, on Wednesday, the 17th day of August, 1681, for the well-governing the members of this company, the several laws and ordinances hereinafter mentioned were then made, enacted and ordained by the masters and keepers, or wardens and commonalty of the mystery or aid of stationers of the City of London, in manner and form following, viz.:—

“ ‘ And whereas several members of this company have great part of their estates in *copies*; and by ancient usage of this company; where any book is *duly entered* in the register-book of this company to any member or members of this company, such person to whom such entry is made, is and always hath been reputed and taken to be PROPRIETOR of such *book or copy*, and *ought to have* the sole printing thereof; which privilege and interest is now of late, often violated and abused; it is, therefore, ordained that where *any entry or entries* is, or are, or hereafter shall be duly made, of *any book or copy* in the said register-book of *this company*, by or for any *member or members* of this company, that in such case if *any member or members* of this company shall thereafter, *without the license or consent of such member or members* of this company for whom such entry is duly made in the register-book of this company, or his or their assignee or assigns, PRINT, or CAUSE to be PRINTED, import, or CAUSE to be IMPORTED from beyond the seas or elsewhere *any such copy or copies, book or books, or any part of any such copy or copies, book or books*; or shall sell, bind, stitch, or expose the same or any part or parts thereof *to sale*, that then such member or members so

offending shall FORFEIT to the masters and keepers, or wardens and commonalty of the mystery or art of stationers of the City of London, the sum of *twelve pence for every such copy or copies, book or books, or any part of such copy or copies, book or books, imprinted, imported, sold, bound, sticht, and exposed to sale contrary hereunto.* ”

On these findings the judges delivered their opinion separately, Mr. Justice Willes beginning.

After clearing away preliminary matters, he said :—

“Therefore the *author's title to the copy* depends upon two questions : 1st. Whether the copy of a book or literary composition belongs to the author by COMMON LAW : 2nd. Whether the COMMON LAW RIGHT of *authors* to the copies of their *own* works is TAKEN AWAY by 8 Anne, c. 19. The *name* copy of a book which has been used for ages, as a term to signify the SOLE right of printing, publishing, and selling, shews the species of property to have been long known, and to have existed, in fact, and usage as long as the name.

“Till the year 1640, the crown exercised an unlimited authority over the press ; which was enforced by the summary powers of search, confiscation, and imprisonment given to the Stationers' Company all over the realm, and the dominions thereunto belonging, and by the then supreme jurisdiction of the Star Chamber without the least obstruction from Westminster Hall, or the Parliament in any instance. Whether *before* 1640, copyrights existed in this kingdom upon principles and usage can be only looked for in the Stationers' Company, or the Star Chamber in Acts of State. . . .

“The decree of the Star Chamber in 1556 regulating the manner of printing, and the number of presses is confirmed, with additional penalties, by ordinances of the Star Chamber, signed by Sir N. Bacon, Lord Burleigh, and all the most eminent Privy Counsellors of that age. . . .

“By another decree of the Star Chamber, 23rd June, 1585, 28 Eliz., Art 4, every book &c. is to be licensed, nor shall anyone print any book-work or copy against the form or meaning of any restraint contained in any statute or laws of this realm, or in any injunction made by her Majesty in her Privy Council or against the true intent and meaning of any letters patent, commissions, or prohibitions under the great seal ; or contrary to any allowed

ordinance set down for the good government of the Stationers Company.

"A Proclamation of the 25th Sept., 1623, 21 Jac. I., recited the above decree of 28 Eliz., and that the same had been evaded amongst other things by printing beyond sea, such allowed books, works, or writings, . . . and this Proclamation enforces the said decree.

"By another decree of the Star Chamber, made on the 11th July, 1637, Article 7th, no person is to print or import (printed abroad), any book or copy which the Company of Stationers or any other person hath, or shall by any letters patent, order or entrance in their register-book, or otherwise, have the right, privilege, authority, or allowance, SOLELY to print.

"These are all the Acts of State relative to this matter.

"No case of a prosecution in the Star Chamber for printing *without license* or against letters patent, or pirating another man's copy, or any other disorderly printing has been found. Most of the judicial proceedings of the Star Chamber are *lost* or *destroyed*.

"But it is certain that down to the year 1640 copies were protected and secured from piracy, by a much speedier and more effectual remedy than actions at law or bills in equity.

"No license could be obtained to print another man's copy, not from any prohibition, but because the thing was *immoral, dishonest, and unjust*. And he who printed without a license was liable to great penalties. . . .

"But in 1640, *the Star Chamber was abolished*; the troubles began soon after. The King's authority was set at naught: all regulations of the press and restraints of unlicensed printing, by Proclamations, decrees of the Star Chamber, and charter powers given to the Stationers' Company were deemed to be, and certainly were illegal."

Mr. Justice Willes then continues to sketch the subsequent course the law took down to the time of the case the Court was then trying. In the result, the judges found, Mr. Justice Yates dissenting, that—

"There is a common law right of an author to his copy; that it is not taken away by the Act of the 8th of Queen Anna, and that judgment ought to be for the plaintiff."

15 This matter in the case of *Donaldson v. Becket* and

others (reported 2408 S.C.) came before the House of Lords upon an appeal from a decree of the Court of Chancery founded upon this judgment, and what took place was as follows :—

On 9th February, 1774, the judges were directed to deliver their opinions on the five questions—

(1.) Whether at common law an author of any book or literary composition had the sole right of first printing and publishing the same for sale, and might bring an action against any person who printed, published, and sold the same without his consent ?

(2.) If the author had such right originally, did the law take it away upon his printing and publishing such book or literary composition ; and might any person afterward reprint and sell, for his own benefit, such book or literary composition against the will of the author ?

(3.) If such action would have lain at common law, is it taken away by the statute of 8th Ann ? And is an author by the said statute precluded from every remedy, except on the foundation of the said statute, and on the terms and conditions prescribed thereby ?

(4.) Whether the author of any literary composition and his assigns had the sole right of printing and publishing the same in perpetuity by the common law ?

(5.) Whether the right is any way impeached, restrained, or taken away by the Statute 8th Ann ?

On these five questions eleven judges delivered their answers, with their reasons, as follows :

As to question (1.) eight to three replied, Yes.

As to question (2.) seven to four replied, No.

As to question (3.) six to five replied, Yes.

As to question (4.) seven to four replied, Yes.

As to question (5.) six to five replied, Yes.

Thus in the result by a large majority (still larger if Lord Mansfield be reckoned, for he did not speak, as it was very unusual for a Peer to support his own judgment

in an appeal to the House of Lords), the judges held there was a common law right of copyright in perpetuity which was not lost by printing or publication, but which was taken away by the Statute of 8th Ann.

Thus we see that up to 1640 there was the fullest possible copyright rigorously and promptly enforceable by the Star Chamber. An illegal tribunal may be, but whilst in existence none the less terrible on that account. And this it particularly was at the time when the Plays were written or given to the public.

Thus it is clear Mr. Sidney Lee has written the life of Shakespeare under a misapprehension of what the law really was, and it will be for him to consider whether he can now continue to speak with propriety of surreptitious printing of quartos, the pirate printer Jaggard, and that literary works passed beyond the author's control, for the law then recognised no natural right in an author to the creation of his brain.

Here leaving Mr. Sidney Lee; the finding of the jury that it was the custom then or soon after for literary works to be settled for the benefit of wives and children, suggests an interesting enquiry—How was it Shakespeare makes no mention of such valuable literary property in his will? He may have been careless of his fame, but of his property never. Granting his hands were tied as to the earlier Plays, there were at least half a dozen Plays in the Folio of 1623, till then unknown to the world, in which he must have had unfettered rights as the author, and yet he makes no mention of them, nor remotest reference to them.

When we couple this fact with the other, that in the Folio of 1623 are some seven to ten thousand lines absolutely unknown in any form before 1616, the year of his death, we are constrained to ask, Could he really have been the author of them?*

* Mr. Sidney Lee mentions, on page 308 of his "Life of

Mr. Sidney Lee places *Felix and Philomena* as early as 1584, and if this Play is the original of *Two Gentlemen of Verona*, as he supposes, we have from 1584 to 1623 one continuous production of the Shakespearean Plays. If Bacon wrote them, they show a natural and steady progression from the early productions of an immature genius to the masterpieces of the world. There is no difficulty as to copyright, the adaptation of early Plays becomes—after Bacon's methods of working—the re-writing of old materials and the complete collection in the Folio violates no law of property or probability.

If Shakespeare wrote them—well, no two critics are agreed as to how they have come down to us—the difficulties of law and fact to be explained and reconciled are simply insuperable, and the mystery involved in the writing of the earlier Plays is only equalled by the standing marvel how the Folio was ever preserved to us at all.

That Bacon should have a complete edition of his work ready for the press at any moment, should alter it right up to the last moment, should alter whilst even the edition itself was being printed off, is not merely probable, it is natural, and what one would expect.

That these same services should be done for an author in his grave seven years, that a most perfect collection of his writings should be gathered together from every source and altered and revised and re-revised, is so absolutely improbable that it verges on the impossible.

C. Y. C. DAWBARN.

Shakespeare," an interesting fact, that even copies of the Folio itself struck off later differ occasionally from the earlier copies.

FRANCIS BACON THE STATESMAN; EXAMPLES OF HIS METHOD OF WORKING.

PART II.

“**D**O you suppose,” says Bacon, “that when the entrances to the minds of all men are obstructed with the darkest errors (and those deep-seated, and as it were, burnt in), smooth, even spaces can be found in those minds so that the light of truth can be accurately reflected from them? A new process must be instituted by which we may insinuate ourselves into natures so disordered and closed up. For as the delusions of the insane are removed by art and ingenuity, but aggravated by opposition and violence, so must we choose methods here that are adapted to the general insanity.”*

In the preceding paper on Bacon’s methods of working for the good of mankind, we considered him as a great Statesman and Parliamentarian, tracing him in the Play of *Henry V.*, striving to break down national antipathies, and to infuse a spirit of charity and brotherhood.

From the constantly increasing accumulation of proofs that Francis Bacon, the author of the Plays, was “by art and ingenuity” moulding the opinions of the people, leading and guiding them, unknown to themselves, we will now instance his derisive satire on the idiotic policy of appointing unsuitable men to the important and responsible position of constables, showing their uselessness and unfitness for the office by reason of their old age and incapacity. In the *History of the Nature, Use, and Proceedings of the Laws of England*, Section I., dealing with *The Procedure of the Law in matter of the Peace*, he says:—

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° Temporis Partus Masculus.

"The election of the Petty Constable is at the Court Leet, by the inquest that makes the presentments. The election of the Head Constable is by the Justices of the Peace at their Quarter Sessions. The office is annual, except they be removed. They are now men of inferior, yea, of base condition, which is a mere abuse or degenerating from the first institution, for the Petty Constables ought to be of the better sort, save they should not be aged or sickly, but men of able bodies, in respect of keeping watch and toil of their place."

Now, where this has been read by ten people, his parable or satire, has been read by ten thousand, and in its parable-like form remained as a vivid picture on mens minds. If we desire to see how Bacon, in his universal scheme of reforming abuses, deals with this important matter in the Plays, we may refer to the inimitable satire in *Much Ado About Nothing* on the ignorance and incapacity of the aged Constables of the Watch. First there is the appointment and charge as to their duties, ignorance and absurdity shining in every sentence; then the abuse of putting old men into such positions, that Bacon denounces in his dry legal work, is set forth by Dogberry apologising for his comrade Verges:—

Dogberry.—"Goodman Verges, Sir, speaks a little off the matter; an old man, Sir, and his wits are not so blunt as I would desire they were, but, in faith honest."

Verges.—"Yes, I thank God I am as honest as any man living, that is an old man, and no honester than I."

Dogberry.—"A good old man, Sir, he will be talking: as they say, when the age is in, the wit is out."

Some time ago we were challenged by an eminent Shakespearean, "Do you really think there is even a grain of Bacon in Falstaff, or that Falstaff's words have the ghost of a likeness to Bacon's style?"

If the Baconian theory be correct then even Falstaff must bear the impress of Bacon's hand. Falstaff is Bacon's conception and embodiment of the Epicurean,

and in the delineation of his greed for sensual enjoyment, in the means he uses to obtain his ignoble ends, may be traced more than "a grain of Bacon's work." Concentrating our attention on one of the most prominent characteristics of Falstaff—his propensity to drink, and his surprising capacity in that direction—we ask what is the meaning of the repeated allusions to sack and sugar? Why is it that Poinc calls Falstaff "Sir John Sack and Sugar," that the Prince is made to refer to the pennyworth of sugar clapped into his hand by the drawer? Why should the Prince tell Poinc to stand in some bye-room, while he questions the drawer, to what end he gave him the sugar? How is it when they pick Falstaff's pocket while he is asleep they find with tavern reckonings "one poor pennyworth of sugar?" The Philosopher, Francis Bacon, knew why, and would have explained that it enabled the droll old reprobate to take more drink than he could otherwise have done. In other words, it is the touch of the consummate artist to make as perfect a portraiture of the Epicurean sensualist, as he made the noblest Stoic Brutus, master of himself.

In the article on "Drunkenness" in *Sylva Sylvarum*, Section IV., Paragraph II., Bacon explains the mystery thus:—

"Wine sugared inebriates less than pure wine. The cause is that sugar inspissates (thickens) the spirits and makes them not so easily resolvable into vapour."

So in the finished portraiture of the Epicurean, we see the intellectual self-pleaser use his knowledge to his own sensual gratification. Bacon meant to figure Falstaff as a man of strong mental faculty, basely given up to sensuality. Who would question Falstaff's mental powers who had seen him vanquish easily his ordinary opponents, and bear an even part in his

combat with the Lord Chief Justice? To give but the briefest illustration,—his favourite theme, “A good sherris-sack,” — Falstaff, in quite Bacon’s own dry philosophic style, says :—

A good sherris-sack hath a two-fold operation in it. It ascends me into the brain ; dries me there, all the foolish and dull and crudy vapours which environ it ; makes it apprehensive, quick, forgetive, full of nimble, fiery, and delectable shapes ; which delivered o’er to the voice, the tongue which is the birth, becomes excellent wit. The second property of your excellent sherris is the warming of the blood ; which, before, cold and settled, left the liver white and pale, which is the badge of pusillanimity and cowardice ; but the sherris warms it and makes it course from the inwards to the parts extreme.

(*Hen. IV.*, Part 2, Act IV., Sc. iii.)

In *Hen. IV.*, Part I., Act II., Sc. iv., in the wordy duel between Prince Henry and Falstaff, we read :—

Prince.—“ That reverend vice, that grey iniquity.
That father ruffian, that vanity in years.”

With these lines we will compare a passage of Francis Bacon from “A Free Censure of the More Eminent Philosophers.” In this occurs an indignant tirade against the philosopher Ramus, which runs :—

“I have no affection for that skulking hole of ignorance, that destructive bookworm of learning, that father of epitomes.”

If there is not “a ghost of a likeness” in the construction of these examples, it would be interesting to see what would be considered instances of similarity.

There is a passage in *The Merry Wives of Windsor* that perplexes the Shakesperean commentators. The Host is jesting with the fiery French Physician, Dr. Caius, and under the doctor’s imperfect knowledge of English, is coarsely and derisively joking at his professional methods, thus :—

Host.—"Is he dead, my Francisco? ha, bully! What says my Esculapius? my Galen! my heart of Elder? Ha! is he dead, Bully Stale? is he dead?"

It may be safely affirmed that this reference to Elder, has never been elucidated apart from Bacon's own explanation of his meaning. Why does the jocular Host call the doctor, "Heart of Elder and Bully Stale," and again, "King Urinal?" The fact is, that it is simply one of Bacon's medical notes put under a gross cover. In *Sylva Sylvarum*, paragraph No. 16 reads:—

"Wise physicians should diligently enquire what simples nature yields of extreme subtle parts without acrimony, for these undermine what is hard, open what is stopped, and gently expel what is offensive, without too much disturbance. Of this kind are Elder flowers, which are therefore proper for the stone."

These are a few out of many instances where the Boconian theory dispels obscurity and makes the meaning clear. The difficulty is to know which to choose out of the abundance available.

GEORGE JAMES.

"WE often hear of 'The Good Old Times.' When were these? In Queen Bess's reign—when to be able to read was so rare an accomplishment that it procured to the greatest criminals 'benefit of clergy'—namely, impunity from well deserved punishment? When the Duke of Northumberland's household book showed that his chief retainers and upper domestics were fed on salted herrings for half the year? When wooden pallets formed the beds of nine-tenths of the people, and a log of wood their pillow? When their houses had no fire places, and needed none—fuel being as rare as silk stockings? When a queen's bed-chamber—even that of the puissant Elizabeth herself—was strewn with fresh rushes daily, in lack of a Kidderminster or Kilmarnock carpet? When, as in the time of her father, bluff Hal, England did not grow a cabbage, turnip, carrot, nor, indeed, any edible root; and Queen Catherine had to send to Flanders for a salad? Pooh! Old times, indeed—Ours are the old rich times—these were but a beggarly boyhood." —*Sir Walter Scott*.

BACON AND DUELLING.

IT is believed by some that Bacon was the leading spirit of a literary club—a band of writers who worked hand in hand for the reformation of the world by means of the educational influence of the drama.

Among the evils that Bacon endeavoured to crush, one was duelling. In the year 1613 he drew up a “proposition,” of advice which was to some extent adopted by the Government for in the same year two duellists were arrested and brought up before the Star Chamber. It was on this occasion that Bacon delivered a speech for the prosecution, which subsequently was printed and published under the title of “*A Charge touching Duels, etc.*” *

From this we quote the following :—

“Nay, I should think, my Lords, that men of birth and quality will leave the practice when it begins to be villified, and come so low as to barber-surgeons and butchers and such base mechanical persons. . . .

“Again, my Lords, it is a miserable effect when young men full of towardness and hope, such as the poets call “*Auroræ Filii*,” Sons of the Morning, in whom the expectation and comfort of their friends consisteth, shall be cast away and destroyed in such a vain manner. But much more it is to be deplored, when so much noble and gentle blood shall be spilt upon such follies, as, if it were adventured in the field in service of the King, were able to make the fortune of a day, and to change the fortune of a kingdom. . . .

“Nay, the French themselves, whence this folly seemeth chiefly to have flown, never had it but only in practice and toleration, but never as authorised by law.”

To find this State document transmuted into poetry we must turn to the plays of Philip Massinger, whom, in *A Very Woman* (v. 6), we find writing as follows :—

* Spedding, Vol. IV., p. 398.

"I would teach the world a better way
For the recovery of a wounded honour
Than with a savage fury, not true courage,
Still to run headlong on."

In *The Guardian* (ii. 1) Massinger had previously attacked the evil. Therein he refers to :

"Revenge appearing in the shape of valour,
Which wise kings must distinguish. The defence
Of reputation, now made a bawd
To murder ; every trifle falsely styled
An injury, and not to be determined
But by a bloody duel : though this vice
Hath taken root and growth beyond the mountains
(As France, and, in strange fashions, her ape,
England, can dearly witness with the loss,
Of more brave spirits than would have stood the shock
Of the Turk's army), while Alphonso lives
It shall not here be planted."

Bacon's sentiments appear again with noticeable fidelity in a play entitled *The Little French Lawyer*, attributed to Beaumont and Fletcher. Act I. opens with the following dialogue :—

Dinant : "Persuade me not."

Claremont : "'Twill breed a brawl."

Dinant : "I care not :

I wear a sword."

Claremont : "And wear discretion with it,

Or cast it off ; let that direct your arm,

'Tis madness else, not valour, and more base

Than to receive a wrong."

Dinant : "Would you have me

Sit down with a disgrace and thank the doer ?

We are not stoics. That passive courage

Is only now commendable in lacqueys,

Peasants, and tradesmen, not in men of rank

And quality as I am."

Claremont : "Do not cherish

That daring vice for which the whole age suffers.

The blood of our bold youth that heretofore
 Was spent in honourable action,
 Or to defend or to enlarge the kingdom
 For the honour of our country and our prince,
 Pours itself out with prodigal expense
 Upon our mother's lap—the earth, that bred us—
 For every trifle. And these private duels
 Which had their first original from the French,
 And for which, to this day, we are justly censured,
 Are banished from all civil governments.

I have heard that some of our late kings
 Have lost us many gallant gentlemen,
 As might have met the great Turk in the field,
 With confidence of a glorious victory."

There are further and less conspicuous identities of
 thought and diction between the preceding passages
 and Bacon's "*Charge Touching Duels.*"

Massinger's lines—

"Though this vice
 Has taken root and growth beyond the mountains, . . .
 It shall not here be planted"—

are matched as follows in Bacon's "*Charge:*"—

"The root of this offence is stubborn. . . . The course
 which we shall take is to hew and vex the root in the branches,
 which no doubt in the end will kill the root."

Beaumont and Fletcher's reference to duelling as
 having been

"banished from all civil governments,"

is paralleled by Bacon's assertion that—

"In civil states . . . they had not this practice of duels."

Again, Beaumont and Fletcher's lament that

"The blood of our bold youth
 Pours itself out with prodigal expense
 Upon our mother's lap,"

was not improbably suggested by the following appeal:—

"Lastly, I have a petition to the noblesse and gentlemen of England, that they would learn to esteem themselves at a just price. . . . *Their blood is not to be spilt like water*, or a vile thing, therefore that they would rest persuaded there cannot be a form of honour except it be upon a worthy matter."—Francis Bacon: "*A Charge Touching Duels*."

There is obviously some close connection between the three writers.

HAROLD BAYLEY.

STRATFORD GRAMMAR SCHOOL.

IT has been sometimes asserted, and lately repeated under the sanction of Miss Corelli, in the "*Star of Avon*" for 1903, that the masters of the Stratford Grammar School, in Elizabeth's time, "were receiving double the stipend of the head-master of Eton at that time." The inference suggested is that the Stratford School was more highly endowed than Eton, and the education provided presumably of at least as high or even of a higher character.

The statement is an error, and the inference a fallacy.

When Stratford School was re-endowed by Edward VI. a stipend of £20 was assigned to the master, with a house.

By the Eton College statutes of Henry VI. (printed in "*Lyte's History of Eton College*") the head-master's stipend was fixed at twenty-four marks, or £16, but with commons of the value of £3 18s. and cloth of the value of £1, and lodgings, the emolument then amounting to £20 18s.

The Eton audit books shew that in Elizabeth's time the head-master received, in addition to his stipend of £16, payment of 50/- under the name of "Liberatura," and 14/- as "Distributiones," besides allowances of

23/4 for ink and quills for the scholars, and 24/- for lights, which may not have added to his income. But in the sixteenth century it had also become the custom, as we learn from "*Lyte's History*," pp. 205-6, for the provost and fellows, and also for the master to have one or two boys lodging in their houses.

Dr. Langley, who was appointed head-master in 1594, appears to have received payment for one boy at the rate £7 2s. 4d. a year.

The head-master at Eton had other advantages, for, in 1566, Elizabeth, because of the increased cost of living, gave permission to the fellows to hold one living apiece of the annual value of forty marks. The masters claimed and exceeded this privilege, for Dr. Langley held "two rich benefices far distant from the school."

Eton had also a provost and fellows, and an usher or under-master. The College was closely connected with Cambridge University, and trained scholars for King's College.

Stratford Grammar School cannot justly be compared either in emolument or education with Eton College.

GEORGE C. BOMPAS.

"I HAVE often wondered with what kind of reasoning anyone could be so far imposed on, as to imagine that Shakespeare had no learning, when it must at the same time be acknowledged, that without learning he cannot be read with any degree of understanding or taste.

"We are well assured from the histories of his times, that he was early initiated into the sacred company of the Muses, and though he might have small avocations, yet he soon returned again with greater eagerness to his beloved studies. Hence he was possessed of sufficient help, either from abroad or at home, to midwife his great and beautiful conceptions, and to give them birth and being. That a contrary opinion, has ever prevailed, is owing partly to Ben Jonson's jealousy, and partly to the pride and pertness of dunces, who under the umbrage of such a name as Shakespeare's would gladly shelter their own idleness and ignorance."—JOHN UPTON ("Critical Observations on Shakespeare," 1746).

THE *RAISON D'ÊTRE* OF MEDIÆVAL PAPERMARKS.

MOST students of mediæval literature will have noticed the extraordinary number and variety of papermarks, usually summed up and explained as trademarks, or marks denoting size. Neither suggestion is tenable throughout, for in view of the fact that small 4to books exhibit as many as fifty different papermarks, he, who sums up these marks as trademarks, asserts thus that the paper came from fifty different paper mills, and he, who refers the papermarks to size—does he mean to tell us that fifty different papermarks in books of one uniform size indicate fifty different sizes? Most of the mediæval papermarks have an individuality, each of its own, which only—at a time or age when wholesale mechanical manufacture for the sake of gain has driven out individual originality and ingenuity—can fail to attract the interest of the paper-maker and the printer. As for the student, let him always remember that research after that which makes truth manifest is never useless, and may bring forth important results.

We must bear in mind that we have to deal with three separate classes of marks. *Firstly*, there is the papermark, pure and simple, with, perhaps, the initials of the name or the whole name of the paper-maker. *Secondly*, there is the symbolic papermark of the manufacturer, which may, or may not, be accompanied by initials of the name; and, *thirdly*, there is the symbolic papermark of a Guild, Society, or Brotherhood, which caused the paper to be made for its own publications. It would lead too far afield to enquire into the history of the three classes, and we only propose to pay attention to the third.

Thus, then, the question arises, How to distinguish between the symbolic papermark of the individual, referred to in class two, and the symbolic papermark of a Fraternity, or Society? The question is, after all, easily answered. Study and experience in observation prove that private symbols are generally simple, whilst those used by Societies are composite. This latter class are expressive of not only one thought but a whole train of thoughts, such as Logic calls "judgments" and Grammar "sentences." Even here, however, the papermarks of the third class need to be divided into two kinds.

There is, first, the papermark due to the direct influence of the Church, or its Religious Orders. To discern the origin of these needs no specialist or expert.

The second kind, which is alone of importance to us, indicates the tenets and teachings of certain philosophical Societies, or Brotherhoods, who—for the purpose of pointing out their own publications to distant members, and for the sake of necessary secrecy and safety—adopted from the already known symbols of Mythologists, Cabalists, Pythagoreans, Hermetic philosophers, Neo-Platonists, and such like, those particular symbols which served to symbolically embody their teachings.

The Mediæval Societies, as spiritual successors to previous and more ancient ones, added to symbols borrowed new ones of their own, such as the pelican tearing its breast and feeding its young with its blood, which no adept of any sect had thought of even as late as 1418, when poor Nicolas Flamel was burnt at Paris, "*parce qu'il passa pour sorcier et alchimiste.*" Now, when we meet with a number of books of different places of publication, which exhibit each and all the same marks, corresponding to those referred to in the third class, we cannot but be justified in saying that

they were brought out or printed, and the paper water-marked for some secret associations, whose principles they embodied and propagated, and whose aims they furthered by their publications. This decision is strengthened and verified by the fact that the expense of getting up books in those times was too considerable to allow of or admit any doubt of subvention by the person or persons interested in the publication. Thus we arrive at the application of these decisions to books, with papermarks of the kind referred to, published in the 16th and 17th centuries in England. If the rule holds good elsewhere, it ought to hold good also here, *that books, exhibiting the same kind of papermark of similar symbolical meaning, must be supposed to have been published under the instruction of and by the pecuniary aid of some person or persons, holding the same philosophical belief as those on the Continent, who caused books to be published, and books marked in the same manner.*

As for England, the matter on consideration becomes narrower, more contracted, and easier of handling. Most papermarks of books, published between 1580 and 1710, when they are not simple trade or private marks, have each one the characteristics of the publications of the so-called Rosicrucians, or R.C. Therefore, it may be safely asserted that every book exhibiting in its papermarks the R.C. symbolism, must have been published, or caused to be published, by a member, or the council of the R.C. in England.

Now it is unquestionable that modern Freemasonry is largely an adapted survival of mediæval Rosicrucianism, and Figs. 1, 2, and 3 represent an essentially Masonic instrument—the mason's trowel.

If the leaf-like shapes are not exactly like the common triangular trowel (the Latin: *trulla*, a diminutive, contracted *truvula*, from *trua*, a ladle), they are a true representation of the Egyptian trowel, which, in imita-

tion of a palm-leaf (the Greek: *σπαθή*, from *σπάξιν*, *stringere*), was used by the earliest masons of whom we have, at least, pictorial records. In Europe, the *spatha*, developed into the blade of a two-handed or bastard sword, and its diminutive, the *spathula*, is the instrument with which the surgeon spreads his plasters. It must be remembered, that the early secret societies, desirous of mental progress, such as the Brethren of the Rose Croix, the Lay Templars, the Illuminati, etc., borrowed their symbols from the East. As they had studied the teachings of the wise men, living in the lands of the rising sun, in their search after truth—and as the students of the West especially became acquainted, through the medium of the Neo-Platonists (whose most influential exponent, the philosopher Plotinus, was born in Egypt)—the symbolism of those mediæval philosophers in the lands of the setting sun is more Egyptian in character than Chaldean, Assyrian, or Indian. Once again, then, the three papermarks alluded to are masons' trowels. The first (No. 1) has the shape of another mason's tool, that of a mallet, beneath it. Numbers 1 and 2 each bear the figure of a snake, indicative of wisdom and cunning (knowledge, with the ability to execute), availing itself of an imitation of the work of God to do the work of man, or indicating that the wisdom and providence of the Great Architect have created *perfect forms for perfect work*. The pendant beneath numbers 2 and 3 of the palm-leaf trowels has the shape and appearance of a plummet, another masons' tool, taking the place of a footstalk. The inscription of No. 3, I.L.G., = *Illustris Geometris*, the Illustrious Geometer, *i.e.*, He who set bounds to the earth, undoubtedly supports and strengthens the reading of the symbols and the interpretations given.

Figs. 4 to 21 represent papermarks taken from Greenham's *Works* published in London in 1605.

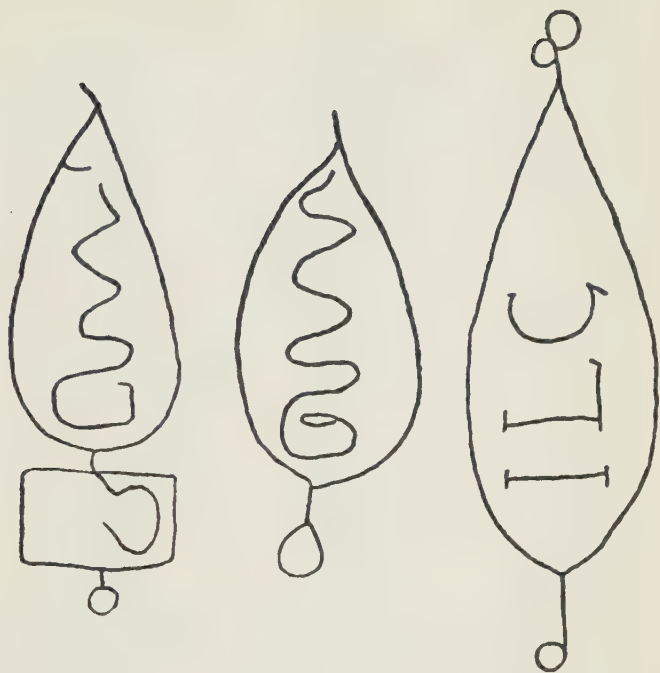


Fig. 1.

Fig. 2.

Fig. 3.

PAPERMARKS (natural size) from *Moses and Aaron* :
 Godwyn, London, 1634.

[In this small book, in addition to these marks there are upwards of forty others, including the Masonic Pillars, the Alchemists Funnel, the Grapes, the *Fleur de lis*, and the St. Greal.]

These marks are of two kinds. The majority represent the sacred vessel, or vase, the handles of which SƷ=SS=, *sanctus spiritus*, mark that the contents of the vessel are of a superior nature. The vessel, or vase, is, in fact, the symbol of the St. Greal, Grail, or Graal (old French : grazal, the Sacramental Cup,* contracted from Sanguis Realis). The St. Greal is the name of the cup from which our Saviour is believed to have taken His last supper, and which subsequently served to gather the blood flowing from the wounds inflicted on Calvary. The legends ascribe the preservation and possession of this St. Greal to Joseph of Arimathea, and the quest of the sacred vessel is too well known from the romances of the round table to need particulars. The vessel, or cup, whether it has the double handle or only the single one, always symbolises the St. Greal. The *pyramid* of grapes surmounting the vessel indicates in some instances, as has been elsewhere suggested, and quoted from Bacon himself: "Liquor pressed from countless grapes; . . . the excellent liquor of knowledge collected into some receptacle."

Figs. 4 and 5 represent bunches of grapes, and we must bear in mind that, ever since a gigantic bunch of grapes told of the riches of the land of Canaan, a bunch of grapes has ever been a symbol of genial provision and support, having more reference to the refreshment of mind and spirit than to that of the body.

In those instances where the cups bear differently shaped berry-like figures, see figs. 7—18, the writer suggests to accept the interpretation of the Illuminati,

* Those who are sufficiently curious to verify this remarkable statement may do so by reference to a work entitled "*Etude sur les Filigranes*" (Middoux et Matton, Paris, 1868). The facsimiles of ancient watermarks therein reproduced show clearly that the sixteenth century so-called "pot" is merely a variation of the communion chalice or the flagon.—ED. BACONIANA.



Fig. 4.



Fig. 5.



Fig. 6.



Fig. 7.



Fig. 8.



Fig. 9.



Fig. 10.



Fig. 11.



Fig. 12.



Fig. 13.



Fig. 14.

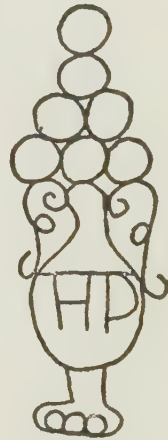


Fig. 15.

PAPERMARKS from GREENHAM'S *Works* :
London, 1605.

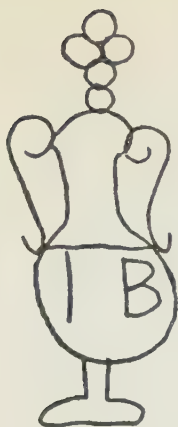


Fig. 16.



Fig. 17.



Fig. 18.



Fig. 19.



Fig. 20.



Fig. 21.

PAPERMARKS from GREENHAM'S *Works* :
London, 1605.

who consider them as pearls—pearls which are secreted in the dark recess of the shell, as knowledge is gained by hard study and strict seclusion from the frivolous pleasures of the world. Thus, pearls form a kind of beading around the cups in Nos. 8 and 9, indicating that pearls are to be found within. Where (as in Nos. 16, 17, and 19) the pearls form a cross, or are surmounted by a cross, an additional meaning is implied—namely, that the bliss and spiritual gain which the St. Greal bestows can only be gained and deserved by taking up the cross of the great Teacher.

The pyramid, triangle, and other geometrical figures, as well as the symbolic use of numbers, will be spoken of further on.

Nos. 13 and 14 are perhaps the most interesting specimens of what is now collectively summed up as Rosicrucianism—little understood as it is. Inasmuch as the brethren of the Rosecroix, the lay-successors of the Templars, combined the occult learning of the East with the calm reason and earnest research of the Christian student of the West, we must expect to find that which we do find in the writings of all those who have been summed up as Rosicrucians—the scientific investigations of Nature and its varied but uninterrupted life and change of forms. Thus all forms of crystallisation, and, in addition, the circle and the oval became, as it were, the representatives of life and energy contained within a small compass. Especially, the circle and the oval symbolically stand for germ, growth, and development, as the physiologist of the present day points to the nucleated cells in both the vegetable and the animal kingdoms, without which there can be no vegetable or animal life. The upper portion of papermarks, Nos. 13 and 14, they are, to speak in present-day terms, nucleated cells, indicating that the contents of the vessel are full of life.

The various letters on the cups are not the initials of a number of imaginary papermakers, but of certain mottos and phrases. Modern Freemasonry still makes a similar use of letters, instances of which were given in a recent issue of *BACONIANA* (No. 2, p. 132).

The letters on the cups now illustrated may be read : No. 11, S.I.=*saluti*: health. No. 15, H.P.=*hierosolyman peto* (*i.e., hereditatem pacis peto*): I seek the heritage of peace. No. 18, P.B.=*pro bono*: for good. No. 9, P.O.=*poto*: I drink. No. 9, P.=*potos*: the drink. No. 16, I.B.=*idem bibo*: I drink the same. No. 19, D.B.=*Dei benignitate*: by or through the goodness of God. No. 12, D.C.=*Dei caritate*: by the love of God. No. 7, R.G.=*rogo gratiam*: I ask favour.

WILLIAM KRISCH.

(*To be continued.*)

"I WILL here unhesitatingly affirm that I know of nothing in the whole history of the human race to parallel the united dignity and benevolence with which the 'degraded' Lord Chancellor set himself to employ the remaining years of his life; in the perfection and completion of the philosophical works which he had always felt it to be his special mission to bequeath to posterity for the perpetual instruction and improvement of the human race. . . . His desire to improve the mental and physical conditions of humanity was never for a moment stunted or warped by his own trials and disappointments in life. And he had plenty of these. Francis Bacon suffered throughout his whole career from the unscrupulous opposition which is offered to every man of transcendent ability; and which elicited from Jonathan Swift, the bitterly cynical enunciation—too obviously derived from his own personal experience—that 'whenever a true genius appears in the world you may always know him by this sign, that all the dunces are arrayed in confederacy against him.'"—JOHN KNOTT, M.D., *Westminster Review*, August, 1903.

SHAKESPEARE REMINISCENCES.

THE Rev. Canon Rawnsley, in his interesting "Lake Country Sketches," recently published, devotes the opening and principal chapter to Reminiscences of the poet Wordsworth, as gathered from the lips of Lakeland peasants still living, whose recollection goes back to his day. The Reviewer of this book in the "*Times Literary Supplement*" winds up his remarks upon it by expressing a wish that there had been a "Canon Rawnsley in 1630 to buttonhole Warwickshire peasants" in a similar way in respect of the 'Bard of Avon,' forgetful apparently—for it cannot be supposed that a *Times* Reviewer would be ignorant of the fact—that such buttonholing had already been done—though not in 1630, yet very soon after, and when the memory of the supposed Bard must have been still fresh in the Stratford neighbourhood—and that by one of the most expert and persistent buttonholers of that or any other time, with a result most disappointing, to say the least, to all of the Reviewer's evident literary belief. John Aubrey, the buttonholer in question, in his peregrinations round Stratford sometime about 1642, no doubt expected to elicit from those with whom he conversed, as the Canon of Carlisle did from the Dalesmen of Cumberland in his case, some recollections of the man about whom he was curious, not inconsistent with the genius and traits of character displayed by the author of the Shakespearean Works. How great must have been his disappointment is evident from the meagre record he has left of his interviews. Mr. William Shakespeare, or Shakespear as he calls him, he informs us, was born at Stratford, and his father was a butcher, whose trade as a boy the son exercised, and "when killing a calf he would do it in a high style, and make a speech," the latter detail being "doubtless," as

Mr. Sidney Lee would say, added in response to some appeal for evidence of his being something more than an ordinary butcher. How far it affords evidence of superior literary genius, the world must judge, but it is disappointing to find that, according to Aubrey's informants, the butcher's son's talents were not so great, but that he had a rival in the town in another young butcher "not inferior to him in natural wit." This genius, however, unfortunately died young, otherwise there might have been two "Bards of Avon" to astonish and delight the world.

This, with the additional facts, that at the age of about eighteen, the young butcher became an actor at one of the playhouses in London, and that on one occasion "being in a tavern," he wrote four lines of Doggerel on "one Combes, a rich old usurer," is all that Aubrey could discover of the great poet's life from his "neighbours in Stratford."

Now, is it credible that, if the "Mr. William Shakespear," of Stratford-upon-Avon, had been the "Mr. William Shakespeare" of the recently published Folio, that this is all we should have heard of him? Not a word here of his life at the Stratford Grammar School, of which Mr. Sidney Lee writes so imaginatively, of addiction to studious pursuits, and of that love of nature which must have early developed itself in the author of the Plays—not one single intimation, indeed, of the greatness of the man who was born, and who spent his last days amongst them is to be found as the result of John Aubrey's inquiries amongst the supposed Bard's contemporaries about Stratford. How different the result in the case of the Canon of Carlisle's investigations amongst the Lakeland peasantry as to the reputation, character, and manner of life of the Rydal poet may be seen from a glance into his pages.

At a later date, but at a time not much farther

removed from the death of Shakespeare than were Canon Rawnsley's inquiries from the decease of Wordsworth, another buttonholer in the person of Betterton, the actor, visited the district of Stratford, with a view of picking up information for Nicholas Rowe, then preparing his "Life of Shakespeare."

Few, if any, were then living, who could remember the poet personally, but he contrived to pick up something in the way of tradition respecting him, and from this source we derive the legend of the stealing of the deer at Charlecote, the flight of the young poacher to London, and his commencing life there as a holder of horses at the theatre doors. These traditions may or may not be true, but they no doubt faithfully express the opinion of the only persons who knew the supposed dramatist in his youth as to the bent of his mind and character. Who can believe that it is consistent with the picture of the man who was the author of the Plays? And, if it can be conceived as possible that the young Shakespeare of Stratford could develop into the William Shakespeare of the Plays, is it conceivable again that the William Shakespeare of the Plays should resolve himself again in his later years into the Shakespeare of Stratford, divesting himself, as if it were a worn-out garment, of the genius which had served its purpose, and sinking back into the life of meanness and obscurity from which it had raised him? "The child is father to the man" was the dictum—unimpeachably true—of the poet of Mr. Rawnsley's sketches, and the life of that great man was the fulfilment of his wish that "his days might be linked each to each by natural piety," but how is it with the man whom we are asked to regard as his still greater predecessor? On the principle of the maxim we may, indeed, plainly see in the retired actor at Stratford, contented with the attainment of a mean ambition, the true son of the young

butcher boy with histrionic aspirations, but the Shakespeare of the age between, the Shakespeare of the Plays, he, who was the wonder of the age, and whose works were for all time, this Shakespeare certainly bears no relationship to either.

JOHN HUTCHINSON.

Middle Temple Library.

“SHAKESPEARE RUBBISH AT STRATFORD.”

“WRITING with regard to the management of Shakespearian affairs at Stratford-on-Avon, Mr. J. Cumming Walters expresses the opinion that many of the relics preserved there have no connection with the poet and should be destroyed.

“ Mr. Walters quotes from a letter addressed to him by Joseph Skipsey, the Pitman Poet, who was for some time the custodian of Shakespeare’s birthplace, in which he said that the chief reason why he resigned that position was because he had gradually lost faith in the so-called relics which it was the duty of the custodian to show, and, if possible, to explain to the visitors at the birthplace.

“ Mr. Walters concludes by saying that he thinks all who have a regard for truth, for decency, and for Shakespeare’s fair fame should help to disperse the stupid legends which have grown up about him, and consign to the dust-heap the ‘relics’ which have no definite history and only serve to perpetuate error and create false impressions. His pipe, his desk—which is a relic of the grammar school only—and nearly all the so-called Hathaway material at Shottery should not be associated with Shakespeare’s name.”—*St. James’s Gazette*, Sept. 8, 1903.

FRANCIS BACON, AND HIS KNOWLEDGE OF FIELD-SPORTS.

(Continued from page 125).

IN the reign of James I. we still find coursing, hunting, and hawking ranked as fashionable and Courtly exercises. Queen Anne of Denmark had her portrait painted by Van Somers in a green velvet hunting costume, and holding a leash of coursing greyhounds.* Sometimes she took bow in hand and shot at the deer from a stand; but the only instance of Her Majesty's exploits in hitting a living creature is that she killed King James' beloved dog Jewel, or Jowler, his special and favourite hound. When the King of Denmark visited his sister in London in 1614, hawking and hunting were amongst his daily diversions; it was unnecessary to go so far as to the Cotswolds to find suitable chases and hunting-grounds.

Now if we turn to *Shakespeare*, we must candidly admit that most of the hunting scenes there depicted are distinctly *Courtly*. In *Love's Labour's Lost*, it is the Princess who hunts with gentle ladies of her train in the park of *the King of Navarre* (a suggestive title?). And "the King he is hunting the deer," whilst as Biron says, "I am coursing myself."

Henry VI., a prisoner in the charge of "the Bishop" at Middleham, diverts himself by hunting the Bishop's deer, and Lord Hastings,

"From the bishop's huntsmen rescued him,
For hunting was his daily exercise."

It is because Sly is to be hoaxed into the notion that he is "a lord indeed," that the drunkard is represented as falling asleep and discovered by "a lord" returning from hunting with huntsmen and servants, who combine

* Strickland's "*Anne of Denmark*."

to play off upon Sly the practical joke which rather strangely forms the induction to the *Taming of the Shrew*. See in Scene ii. how the Lord, addressing Sly as his equal—"Noble lord," proposes to him every kind of exercise by turn: "Wilt thou walk? ride? Dost thou love hawking? or wilt thou hunt? Say thou wilt course," &c.

Even gentlemanlike extravagance is shown to include the expenditure caused by a large stable; and the faithful steward in *Timon of Athens*, resolved upon bringing his master to a sense of his reckless "flow of riot," says, "I must be round with him *now he comes from hunting*."

Again we repeat, it is impossible that Francis *Bacon* should have been unacquainted—more than that, that he should not have been thoroughly versed in sports which were "a recognised part of the daily life of every country gentleman," the recreations of Royalty and of the aristocracy, and of which it was the aim of every new "new made man," to master the language and the technical terms.

Is it then a fact or merely a gratuitous assumption that the poetical allusions in Sir D. H. Madden's book would have excited "no emotion unless it were one of distaste" in the breast of Francis *Bacon*? Was he indeed a cold-blooded passionless fellow, with no ear to be moved by sounds of hound and horn, of echoes from wood or hill, and harmonies in the voices of nature, with no eye for the gallant show of horsemen and fair ladies for "horses trapp'd, their harness studded all with pearl and gold," or for the more refined and graceful sport of falconry? Let us turn to facts. In *Bacon's* "*Promus*" is this entry (No. 343):

"Non canimus surdis, respondent omnia sylvæ." *

* Virg. Ecl. x. 2. "We sing not to dull ears, the woods re-echo to each sound."

This quotation he uses in a letter to Sir Thomas Bodley (1607), and again in his scientific works.

Now we submit that to the ordinary mind there is no necessary connection between *hounds* and *echo*, nor between *echo* and *woods*. Yet Virgil couples these last two ideas, and so do *Bacon* and *Shakespeare*; *Bacon* evidently in his experiments testing the statement made by his beloved Mantuan, and *Shakespeare* reproducing and developing all the thoughts suggested by the scientific inquiry. Thus, *Bacon* observes that

“Natural echoes are made upon walls, woods, rocks, hills, and banks.”*

But he has more to say on the subject, for “Waters being near make,” he finds “a concurrent echo; but being far off they make an itinerant echo . . . and there is no doubt but water doth help the delation of echo. . . . There be many places where you shall hear a number of echoes one after another, and it is where there is a variety of hills or *woods*, some near, some farther off; the like echo upon echo hath been observed if you stand between a house and a hill,† and *lure* towards the hill. . . . Echoes come, and make, as it were, *a choir of echoes*.” “If,” he continues, “many sounds come from different parts, one of them *confounds* the other,” and attempting to account for “the *confusion in* sounds, and the *inconfusion in* species visible.” The sight, he says, moves in right lines, “but sounds that move in *oblique* and arctuate lines must need encounter and disturb the other. The sweetest and best harmony is when every part or instrument is heard, not by itself, but by a conflation of them all.”

Do not these words fill our minds with new ideas, letting in a flood of illuminating rays upon such a

* “*Nat. Hist.*” 243; “*Works*” ii. 425.

† *To lure*. Technical term for Falconer’s call. See *forward*.

passage as the following, in which every particular noted and experimented upon by the poet-philosopher is distilled into verse by the philosophic poet, and the whole traceable to one line of "Virgilius Maro, the best poet," as Francis declares him to be?

Theseus.—Go, one of you, find out the forester . . .
 For . . . since we have the vanward of the day,
 My love shall hear the music of my hounds
 Uncouple in the western valley: let them go! . . .
 We will, fair queen, up to the mountain's top,
 And mark *the musical confusion*
 Of hounds and echo in conjunction.

Hippolyta.—I was with Hercules and Cadmus once.
 When in a wood of Crete they bayed the bear
 With hounds of Sparta; never did I hear
 Such gallant chiding; for besides the groves,
 The skies, *the fountains, every region near*,
 Seem'd all one mutual cry; I never heard
 So musical a discord, such sweet thunder.

Theseus.—My hounds . . . are matched in mouth like bells
 Each under each. A cry more tuneable
 Was never halloo'd to, nor cheered with horn.

—*M. N. D. IV. 1, 103—127.*

Many passages might be quoted to the point, but we have yet to inquire why the bright, gay, impulsive country-loving Francis should have felt "no emotion but *distaste*" to field sports, such as hunting and hawking? The phrase, as before said, conveys, and is probably intended to convey, the idea of *something wanting* in his nature, some lack of manliness, bon-hommie, physical energy or what not. It is quite remarkable also how contrary to evidence which would be held good in any other case (say, if applied to "*Shakespeare*" or "*Ben Jonson*") it seems to be the wish of writers on "*Shakespeare*" to exhibit "*Bacon*" in the light of a somewhat *cruel* man, a man who, to say the least, was without any feeling or affection for animals.

What does he say of himself? We find this amongst his notes: "I have somewhat of the French: *I love birds*, as the French king doth, and have some childish-mindedness* wherein we shall consent." This was written late in life, but in childhood and boyhood the same trait had been noted by his friends. "In his face a thought for the bird on the tree . . ." Was his thought that he would like to have a shot at that bird, knock it down and maim it, if he could not kill it? But again we read, "He pursued his studies, sniffing at a flower or *listening to a bird*." Later on in Bacon's account book "we see the *lover of birds and fowls* :

"*To the washerwoman for sending after the crane that flew into the Thames 5 shillings.*" "The Lord Chancellor was as fond of birds as of dress, and he built in the gardens of York House a magnificent aviary at a cost of £300. From this aviary the poor crane had flown into the Thames, &c." †

With regard to the aviaries which *Bacon* established in various places, he himself says, "I like them not except they be of that largeness, as they may be turfed, and have living plants and bushes set in them, *that the birds may have more scope and natural nesting*, and that no foulness appear on the floor of the aviary." ‡

In the "*Essay of Goodness*" our great philanthropist

* Spedding objects to Birch's reading of this word, "which it cannot have been meant for." Why not? "Shakespeare" makes Gloster say, "I would to God my heart were flint . . . or Edward's soft and pitiful like mine; I am too *childish-foolish* for this world." Gardiner in *Hen. VIII.* deprecates "easiness and *childish pity*," elsewhere we have childish weakness, childish friendliness, &c.

† See Hepworth Dixon's "*Story of Bacon's Life*," pp. 23, 29, 331—320.

‡ "*Essay of Gardens*." See also of the gloss unfavourable to "Bacon" put upon this passage by a distinguished Shakespearean writer. "*F. B. and his Secret Society*," p. 65.

shows that kindness to animals is an outward and visible sign of this inward grace of goodness.

"The inclination to goodness is imprinted deeply in the nature of man; insomuch that if it issue not towards men *it will take unto other creatures*, as it is seen in the Turks, a cruel people, who nevertheless are kind to beasts, and give alms to dogs and birds, insomuch as . . . a Christian boy in Constantinople had like to have been stoned for gagging in a waggishness a long-billed fowl."

As *Bacon* loved birds, so too he loved beasts. In the "*New Atlantis*" the Father of Solomon's House, "who had an eye as though he pitied men," prepares (as a proper appendage to the Temple of Knowledge) his plans for the first Zoological Gardens. "We have," he says, "parks and inclosures for all kinds of beasts and birds."* Here he could observe the habits of creatures, and furnish himself with materials for the innumerable "analogies," "comparisons," and "similitudes," which we find throughout his works, whether in poetry or prose. The "Story" of his Life and the "Personal History" have gathered for us many pleasant records of how he would ride down from his chambers in Gray's Inn to St. Albans or to his beautiful villa at Twickenham. "In the bright country air, among his books, fish, flowers, collections, and experiments, with his horse, his dogs, his pipe, and his game at bowls, Bacon slowly recovered some part of his lost health" after his sudden and unexpected fall. There was never any question amongst his contemporaries and friends as to his tenderness and love of "creatures great and small," the few records or anecdotes which we possess show him

* We cannot now enter upon the question of vivisection, and experiments for the Prolongation of Human Life, but may register his observation that in such things humanity, as well as utility, must be regarded.

invariably as the kind-hearted, sensitive, highly-bred gentleman whom all who knew him describe him to have been. It pained him, and kindled a quick flash of anger when he saw Sir Ralph Winwood strike a dog for leaping on a stool. He raised his voice, and exclaimed, "Every gentleman loves a dog!" We are not told how the Secretary of State received this reproof.

Certainly then, although no ignoramus on the subject of field-sports, regarding them even with a favourable eye as relaxation from mental labour, and as healthful exercises, *Bacon's* very nature and disposition would give him a "distaste" for coursing, hunting, and hawking as mere amusements. We who feel as though we know, as well as love, him cannot picture him to our minds as starting forth some fine bright morning like Queen Elizabeth, to slaughter twenty-seven deer; we think that it would pain him to see the poor sequestered stag groaning whilst the tears coursed each other down his face in piteous chase. The frequency with which his own most familiar term of commiseration—"poor"—appears in connection with weak or hunted creatures gives us one more sure though faint echo of his well-known voice—"the poor deer," "poor maimed soldier," "poor cat i' the adage," "poor birds," "poor chicken," "poor souls," "poor harmless lambs," "poor fellow," "poor jade," "poor bodies," &c. On such grounds then as those of natural tenderness and disposition, no one need wonder that (as one biographer observes) although we meet with allusions to nearly every variety of sport, and read of his construction of aviaries and fishponds, there is no instance of his having hooked a fish or killed any creature.

"I never killed a mouse, nor hurt a fly.
I trod upon a worm against my will,
But I wept for it."—*Per.* iv. 7—64.

As it was against his nature, so was it against his

principles and perhaps his oath (for certainly he was a Rosicrucian) wantonly to destroy or torture any living thing—a nature and principle in perfect unison with *Shakespeare*, but with which the peculiar sporting proclivities of William Shaksper werè out of tune.

A reason of quite another kind renders it in the highest degree unlikely that *Bacon* could be a sportsman in the popular sense. In his day the yeomen and peasant class were roused to indignation by the selfish and growing desire of the wealthy aristocracy for enclosing woods and commons, impaling parks, and turning arable land into pasture and chases. "Tenants were cleared from their farms that deer might disport," and *Bacon* took up arms on the popular side, bringing in two Bills which provided that all land turned into pasture since the Queen's accession (a period of forty years) should be taken from the huntsmen and the foresters, and restored to the farmers and peasantry.

Before giving some instances of *Bacon's* use of his knowledge in the matter of field sports, we pause to notice an instance of the way in which he is frequently, by critics and opponents, brought in to point a wrong moral to some tale or argument. "Nothing," we read, "has heretofore been said of the running-horse or, as we should now call him, the race-horse: and this for a sufficient reason. He is the only horse in whom, and in whose doings, *Shakespeare* took no interest, and the horse-race is the only popular pastime to which no allusion can be found in his writings. . . . The match or wager between two horses is plainly different from the horse-race, in which several competitors strive for the mastery. . . . And in the horse-race *Shakespeare* shows no interest whatever. It occupies the unique position of a sport recognised by *Bacon* and ignored by *Shakespeare*; so let it pass."*

* "Diary of Master William Silence," pp. 274 and 276.

But we cannot let it so pass. Taking a note from the "*Promus*," we say, "I arrest you thear;" and from *Love's Labours*, "We arrest your words." How could* *Shakespeare* have shown interest in a sport not introduced until some seven or eight years after his (the supposed author's) death? This would be as great an anachronism as is seen in the beautiful portrait bust of Francis St. Alban, known as the "*Duke of Devonshire's Bust of Shakespeare*."† Here *Shakespeare* is represented as wearing an exquisitely modelled "Charles I. collar," a fashion not introduced until the reign of that King, who came to the throne in 1625, nine years after the death of Shaksper.

The very absence of the sport of horse-racing from the pages of *Shakespeare* helps to prove our case, and to confirm Sir D. H. Madden's high opinion of "the use which may be served by *Shakespeare's* allusions to field-sports and kindred matters, by way of test, and in aid of criticism, when it has to be decided whether any particular play or passage is the work of *Shakespeare* or of some contemporary dramatist." To be sure this test acts two ways. May we then extract the sporting references in the authentic works of Francis St. Alban, and pronounce that his allusions to such matters may be made the means of deciding whether any particular play or passage is written by him? We gratefully accept the Vice-Chancellor's ruling on this matter, and conclude this slight paper with a few illustrations out of upwards of 150 collected from *Bacon's* letters and works. References must be omitted which should perhaps be ranked under the head of Natural History, and Fishing, to which our author hardly refers. The subject of Archery and use of the Cross-bow has also been handled in previous pages of this magazine, and may therefore now be passed over. For the present we must be content to

* See *Meas. Meas.* ii. 4, 135. † At the Garrick Club.

limit ourselves to one or two specimens, drawn from Coursing the Hare ; Falconry, or Hawking ; Horseman-ship ; and Stag-hunting.

COURSING.

“The difference is good which was made between orators and sophisters, that the one is as the greyhound, which has his advantage in the race, and the other as the hare, which has her advantage in the turn.”—*“Advancement of Learning”* ii. 1 ; rep. *“De Augmentis”* v. 4 ; and *“Ess. of Discourse.”*

Shakespeare also compares the quick wit of an orator to the running of a greyhound :—

Benedick. “Thy wit is as quick as the greyhound’s mouth—it catches.”

Marg. “And yours as *blunt* as the fencer’s foils which hit, and hurt not.”—*M. Ado* v. 2.

The *bluntness* with which Margaret twits *Benedick* is noted by *Bacon* in the version of his figure, which he gives in the *“Ess. of Discourse :”*—

“As we see in beasts, that those that are weakest in the course are yet nimblest in the turn, *as it is betwixt the greyhound and the hare.* To use too many circumstances, ere one come to the matter, is wearisome ; to use none at all is *blunt.*”

Greyhounds are frequently met with in the Baconian hieroglyphic designs, signifying apparently the swift and nimble wits and speakers making straight to their point. When *Bacon* is suggesting experiments *for the fortifying or heightening of imagination*, he recommends that similar experiments be tried upon the lower animals, for the binding of a bird from singing, a dog from barking, or to fortify the imagination of a cock in cock-fights, of hawks in their flying, or *in coursing of a deer with greyhounds*, or in horse-races.

With regard to the hare, *Bacon* ranks it with *kine*, *sheep*, *goats*, *deer*, and *coney*s, creatures "timid," "mild," and "fearful." Shakespeareans then know what to expect, and are not disappointed, reading of "the timorous flying hare," "the coward hare,"

"The purblind hare—

Mark the poor wretch, to o'ershoot his troubles,
How he out-runs the wind, and with what care
He cranks and crosses with a thousand doubles."

—*Ven. Adon.* (ver. 112).

Bacon alludes to the supposed madness of the hare, speaking of "some hare-brained fellow." In the "*Novum Organum*" i. 1 he says that "a cripple in the right way *out-skips* a runner in the wrong one." See how curiously these four notions of madness, a hare, a cripple, and skipping, all come together in the *Merchant of Venice* i. 2:—

"Sure, a *hare* is *madness*, the youth, to *skip-over* the meshes of good counsel the *cripple*."

There are only two, of seventeen allusions in Shakespeare to the hare, which do not either contrast her cowardice with the courage of a lion, or speak of the creature as "fearful," "flying," "hunted;" the exceptions are, one in which the affinity between rabbits and hares is noted ("*Nat. History*," p. 676), and one in the song of the "Old Hare Hoar," which reflects another note on the "turning white of birds, and the hoar hairs of horses by ages and scars."*

FALCONRY, OR HAWKING.

"Man may not imagine that learning is like a *lark* which may *mount* and sing and please itself, and nothing else; but like a *hawk* which can *soar aloft*, and can also descend, and strike upon its prey at pleasure."
---"*De Aug.*" viii. 2.

* "*Natural History*," i. 93.

See now how "*Shakespeare*" makes the *soaring hawk* an image of the *soaring mind*, and note the association of ideas and words in the following, and many other places in the Plays and elsewhere, in which we find similar thoughts connected with "the *soaring hawk*," "the *soaring lark*," and souls mounting aloft and heavenwards.

"My Lord Protector's *hawks do tower* well,
They know their master loves to be *aloft*,
And bears his thoughts above his falcon's pitch,
My lord, its but a base ignoble *mind*,
That *mounts* no higher than a bird can soar."

—2 *Hen. VI.* ii. 1, 5—14.

Amongst 56 particulars enumerated in the "Key"* as characteristic of *Shakespeare*, is the *coupling of two birds in one passage or figure*. In the "*History of Henry VII.*," Empson and Dudley are described as "horse-leeches and shearers, preying upon the people, *like tame hawks for their master, and wild hawks for themselves.*" Again "when the tempest which drove Philip into England blew down the *golden eagle* from the spire of St. Paul's," we read that "it fell upon a sign of the *black eagle* in St. Paul's Churchyard, and broke it down, which was a strange *stooping of a hawk upon a fowl.*"

In his advanced age then, *Bacon* still had amidst his many anxieties and pressing labours that familiarity with the subject which enabled him on the most diverse occasions to call up a metaphor, similitude, or symbol from his experiences or reminiscences of hawking episodes. "The Crown of Spain," he writes, "had a great mind to French Brittain, the lower part of Picardy, and Piedmont; but *they have let fall their bit.* They have at this day such a *hovering* possession of the Valtoline, as an *hobby hath over a lark*: and the

* "*The Shakespeare Key*" by Cowden Clark. All the 56 points have been refound in *Bacon*.

Palatinate is still in their talons."* In a letter to the king (1612) and elsewhere, *Bacon* speaks of himself "as a hawk tied to another's fist, that mought bait and proffer, but could never fly."† Yet earlier, when regretting the little opportunity which Queen Elizabeth granted him of being serviceable to her, he wrote:—"I would to God that I were hooded, that I saw less, or that I could perform more; for now I am a hawk that bates, when I see occasion of service, but cannot fly because I am tied to another's wrist" In the "*Essay of Riches*" is an allusion which Spedding considered it needful to explain.

"A great state left to an heir is as a lure to all the birds of prey round about to seize him."

"To lure," says Spedding, "is properly, to bring the falcon back by showing him the lure, an imitation of a bird, sometimes baited with a piece of flesh. Secondly, as in the test, to bring him back by whistling," &c. Petruchio compares his shrewish wife to a wild hawk or haggard, whom he will lure in the double sense of alluring by bait, and of calling to him by the falconer's peculiar cry or bird call. Clearly the knowledge of Falconry possessed by *Bacon*, and his thoughts about it were singularly reflected in the lines of *Shakespeare*? But we must pass on to

HORSES AND HORSEMANSHIP.

In the "*Natural History*" are many observations on horses: that they live to the age of 14 to 20 years, that their age can be told by their teeth and by the casting of "the colt's tooth,"‡ that currying makes them fat and sleek, that they turn white by age, that they have some affinity with asses, and so forth. But the breaking-in or management of a horse furnishes some more suggestive passages.

"The ablest men were like horses well managed, for they could tell passing well when to stop or turn."§
 "A man should have strength of mind which should refrain its impetuosity, and give it the property of a well broken horse, that of stopping and turning most suddenly."||

* "*Considerations of War with Spain*," 1624.

† Comp. : *Romeo Jul.* ii. 2, 177—181.

‡ "Your colt's tooth is not cast yet."—*Hen.* VIII. i. 3.

§ "*Essay of Simulation*."

|| "*De Aug.*" vii. 1, and "*Essay of Youth and Age*."

"Diogenes . . . commendeth them which could give unto the mind (as is used in horsemanship) the shortest stop or turn."*

Surely here is the same mind, the same voice which we recognise in the Play? :—

"They that tame wild horses,
Pace them not in their hands to make them gentle,
But stop their mouths with stubborn bits, and spur them,
Till they obey the manage."—*Hen. VIII.* v. 2.

C. M. P.

NOTES, QUERIES, AND CORRESPONDENCE.

UNTRUSTWORTHY TITLE-PAGES.

A CORRESPONDENT draws our attention to the copy of *Henry IV.* in the Guildhall Library. The title-page of this quarto reads thus :—

"THE
HISTORIE
OF
HENRY THE FOURTH,
With the Battell at
Shrewsbury between the King
and Lord Henry Percy, surnamed
Henry Hotspur of the
North.

—
With the Humorous Conceits of Sir
John Falstaffe.

—
Newly corrected
by
WILLIAM SHAKE-SPEARE.

—
London :

Printed by John Norton, and are to be sold by Hvgh Perry at his shop next to Ivie Bridge in the Strand, 1639."

It is distinctly curious to find William Shake-speare

* "*Advancement of Learning*," ii. 1.

"newly correcting" twenty-three years after death and burial in 1616.

Our Correspondent also points out a palpable inaccuracy in the Fourth Folio (1685), which contains the following announcement:—

"Unto this impression is added seven Plays *never before printed in Folio*, viz:—

Pericles Prince of Tyre, The London Prodigall, The History of Thomas Lord Cromwell, Sir John Oldcastle Lord Cobham, The Puritan Widow, A Yorkshire Tragedy, The Tragedy of Locrine."

This statement is lifted verbatim from the third folio (1664) containing all these Plays, and published twenty-one years earlier. The untrustworthiness of sixteenth and seventeenth century title-pages is of course perfectly well known. Wither, in 1625, complained forcibly that "If he (the publisher) gets any written matter into his power likely to be vendable, whether the author be willing or not, he will publish it, and it shall be contrived and named also according to his own pleasure. Nay, he oftentimes gives books names as will to his thinking make them saleable when there is nothing in the whole volume suitable to such a title." ("Scholars' Purgatory").

ELIZABETHAN AUDIENCES.

WITH regard to the probability (or improbability) of Shakespeare's Plays being rendered *in extenso* by contemporary actors, the following passage from Middleton's *Mayor of Queenborough* (Act II. Sc. i.) is to the point:—

"They only take the name of country comedians to abuse simple people with a printed play or two, which they bought for sixpence. And, what is worse, *they speak but what they list of it and fribble out the rest.*"

An old play bill has recently been unearthed at

Brunswick. The portion of the text that gives it its distinction runs as follows :—

“For the convenience of the spectators it is ordered that persons in the front row are to lie down, that those in the second are to kneel, those in the third to sit, and those in the fourth to stand upright. In this way every one will be able to see.

“The spectacle being a tragedy, laughter is forbidden.”

This document dated 1742 is now in the Brunswick Museum.

A NEW PAMPHLET.

WE have before us a well-written pamphlet, entitled, *Who Wrote the Plays?* The Author is Major G. H. P. Burne. The London publishers are Messrs. Simpkin, Marshall and Co., Ltd.

WORKS OF THE ALPHABET.

TO THE EDITOR OF “BACONIANA.”

SIR,—On page 74 of Mrs. Pott’s edition of the *Promus* (Introductory Chapter) there is the following footnote :—

“In 1621 . . . he (Bacon) writes again to Sir Toby Matthew, introducing the word *alphabet*, but in a manner which shows no sort of connection with *Tragedies and Comedies*. ‘If upon your repair to the Court (whereof I am right glad) you have any speech of the Marquis of me, I may place the alphabet (you can do it right well) in a frame, to express my love faithful and ardent towards him.’” . . .

Now, instead of showing “no sort of connection with *Tragedies and Comedies*,” it appears to me to be obvious that Bacon herein plainly signifies his intention to collect his individual and separate “works of the alphabet,” and publish them under one binding (“frame”), an intention which he carried out within two years’ time in the form of the famous “First Folio.”

Probably this very simple interpretation has been already set forth, but, as I have not seen it alluded to in any work on the subject, and as it appears to have escaped even the eagle-eye of Mrs. Pott, I venture to send it to you.

Yours faithfully,

G. H. P. B.

Bellary, 7th June, 1903.

SIR AMYAS PAULET.

TO THE EDITOR OF "BACONIANA."

SIR,—In reading over one of the volumes of the "Calendar of State Papers," I came upon the following interesting letter from the English Ambassador to France, in whose *entourage* was Francis Bacon, when he left England for Paris :—

"Calais, Sept. 25, 1576.

"Sir Amyas Paulet to Lord Burleigh. Thanks for your letter and good affection. I shall during life conform myself to your advice. I confess that in this little journey between London and Dover, I already find your words true, and feel the weight of my heavy train, and shall feel it more deeply before coming to Paris, being accompanied with an extraordinary number, some of whom were recommended to me by the Queen, and others by noblemen, but only until their coming to Paris. My ordinary train is no greater than of necessity, being augmented by some young gentlemen, whereof one is Sir Nicholas Throgmorton's son, who was recommended to me by her Majesty, and therefore I could not refuse him. The others are so dear to me, and the most part of them of such towardness, as my good hope of their well doing, and that hereafter they will be able to serve their Prince and country, persuades me to make no great account of the charge. I do not use these words so much to excuse my folly as to entreat you to use your favour in my allowance for my transportation, my charges being increased by these extraordinary occasions.

"If I ever pass again into France, I will seek my passage at some other port, the haven of Dover being in such utter ruin as the passage thereby is utterly decayed. The Queen's ships, as likewise the other barks appointed for me and my horses, were forced to seek their security at Sandwich, when the wind served to pass into France. Dover should be provided with a better harbour. Having attended these four days for wind and weather, I was forced at last, by occasion of a scant wind, to arrive at Calais, whence I will repair to Paris with speed."

Was it on this occasion that the sailor's language in the *Tempest* was acquired? Was Shakspeare ever on board a ship or witnessed a storm at sea? Perhaps Mr. Sidney Lee will reply.

It would be interesting to know which of the Throgmortons is the one referred to in the Ambassador's letter. Was it Francis, who was entered as a student of the Middle Temple, 1576? The "Dictionary of National Biography" says: "About 1580 he left England on a foreign tour with a brother Thomas." Francis Throgmorton was afterwards executed for treason, on 10th July, 1584, at the age of 30.

I am, &c.,

G. S.

